



D.SCARLATTI
12 SONATAS
Transcribed for Guitar by
Leo Brouwer

ギターのための
D. スカルラッティ
12のソナタ
レオ・ブローウェル編曲

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Sonata in G major L.387/K.14

⑥ = D

Vivo

♩.12

Musical score for Sonata in G major, L.387/K.14, page 3. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). It consists of five systems of music. The first system starts with a forte (*f*) dynamic and includes fingerings (3, 1, 2) and (4). It features a triplet of eighth notes and a sixteenth-note rest. The second system continues with various fingerings and a crescendo leading to a forte (*f*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fourth system starts with a piano (*p*) dynamic and includes a "poco" marking. The fifth system begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The score is densely annotated with fingerings, slurs, and dynamic markings.

29 *[dim. poco a poco]* *p*

31 *p i m p* *m* *[f articolato]*

33 *riten.* *a tempo* *[P]*

35 *[f]*

38 *[p]*

40 *[f]*

42 *come 2ª volta* *p i p i*

Sonata in A major L.238/K.208

Andantino

as 2nd time

C.4

C.4

C.2

C.4

C.2

(p)

tr

tr

For repeating

15 *tr* C.4

(2nd time) C.2

1 2 4 2 1

3 8 0

1 3 4

17 C.3

3 1

2

1 3 4 2 1

2

1 3 4

20

3 1

2

1 3 4 2 1

2

1 3 4

Ossia:
(C.V.)

22

3 1

2

1 3 4 2 1

2

1 3 4

tr

5

2 1 2 0

~

24 C.7

4 2 1 2 0

tr

as 1st time for repeating

Ossia:

[p]

*) 1st time

ornament

3 1 6

4

Sonata in D major L.162/K.178

⑥ = D

Allegro[illegible]

41 *p*

42 43 44 45 46

47 Ossia: C.2 →

48 49 50 51 (metallic)

52 (son. naturale) C.4 *mp*

53 54 55 56 57

58 C.2 C.5 C.5 ②

59 60 61 62 63

64 C.7 C.5 C.7 C.5 C.7 181

65 66 67 68

69 C.7 C.5 C.7 C.5

70 71 72 73

74 *tr*

75 76 77 78

Sonata in E major L.257/K.206

Musical score for Sonata in E major, L.257/K.206. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6). Performance instructions include *tr* (trill), *p* (piano), *p i* (piano), and *[p echo]*. Chord symbols (C.7, C.4, C.6, C.3, C.2, C.1, C.5) are placed above the notes. Measure numbers 4, 8, 11, 14, 18, and 22 are indicated at the start of their respective staves.

Ossia : *[p echo]*

26

30 C.2 [metallic]

34 C.3 C.5 C.2

38 C.5 C.7 [p]

42 C.2 C.7

46 C.2

50 C.2

54 C.4 C.4

Ossia :

58 C.4 C.4 1. 2. C.7

[Pecho]

62 C.4 C.9

67 C.4

71

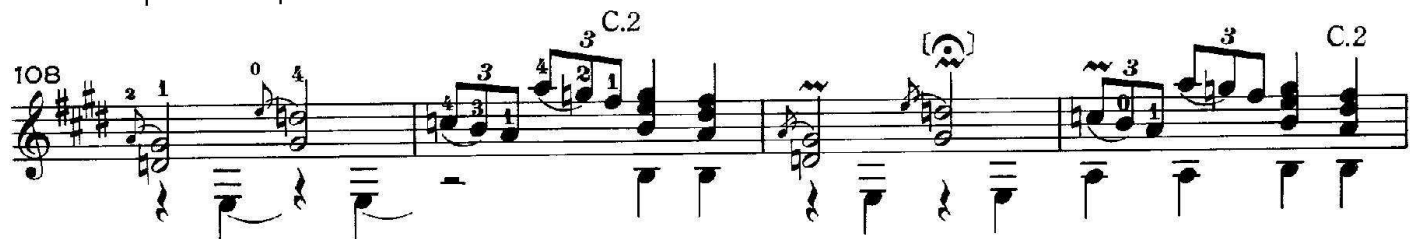
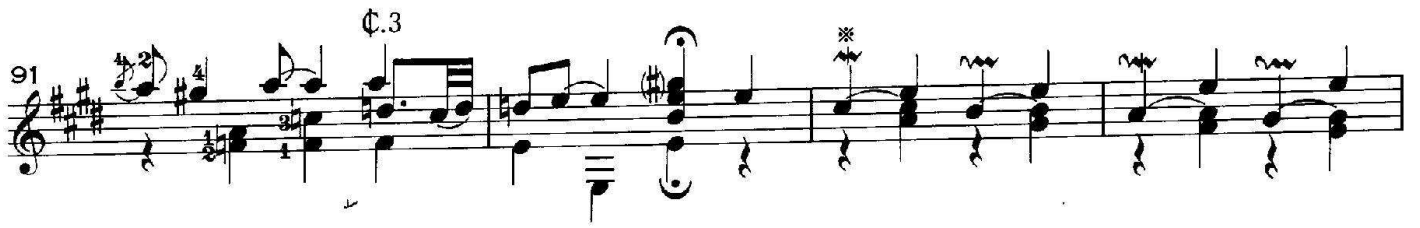
75 C.9 C.9

79 C.7 C.4 C.2 C.6

83 (s.pont.)

84 poco

Ossia :



Ossia :

32

C.5

Staff 32-35: Treble clef, key of D major. Measures 32-35 show a melodic line with eighth and sixteenth notes, and a bass line with sustained notes. Measure 34 has a fingering '4#'. Measure 35 has a fingering '2'.

36

C.1

Staff 36-39: Treble clef, key of D major. Measures 36-39 continue the melodic and bass lines. Measure 38 has a fingering '3'.

40

met. son.ord. m i

sfz *p*

Staff 40-43: Treble clef, key of D major. Measures 40-43 include dynamic markings *sfz* and *p*. Measure 41 has a fingering '1'. Measure 42 has a fingering '0'. Measure 43 has a fingering '2'.

44

met. son.ord. met. son.ord.

mf

Staff 44-48: Treble clef, key of D major. Measures 44-48 include dynamic marking *mf*. Measure 45 has a fingering '1-3'. Measure 46 has a fingering '2'. Measure 47 has a fingering '4'. Measure 48 has a fingering '4'.

49

3 3 1

Staff 49-53: Treble clef, key of D major. Measures 49-53 show a melodic line with eighth notes and a bass line with sustained notes. Measure 50 has a fingering '3'. Measure 51 has a fingering '1'. Measure 52 has a fingering '3'. Measure 53 has a fingering '3'.

54

Staff 54-58: Treble clef, key of D major. Measures 54-58 show a melodic line with eighth notes and a bass line with sustained notes. Measure 55 has a fingering '2'. Measure 56 has a fingering '0'. Measure 57 has a fingering '0'. Measure 58 has a fingering '0'.

59

C.4

Staff 59-62: Treble clef, key of D major. Measures 59-62 show a melodic line with eighth notes and a bass line with sustained notes. Measure 60 has a fingering '3'. Measure 61 has a fingering '3'. Measure 62 has a fingering '2'.

63

Staff 63-66: Treble clef, key of D major. Measures 63-66 show a melodic line with eighth notes and a bass line with sustained notes. Measure 64 has a fingering '4'. Measure 65 has a fingering '1'. Measure 66 has a fingering '3'.

67

71 *met.* *f* *met.* *f* *met.* *f* C.5

76 202 C.1 *p*

80 *tr* C.3 C.3

85 C.6 C.5 C.1

90 C.3 C.6 C.5

95 *bis.* *f* *mp* *f* *mp* 0.4.0

99 1.3.1 *p* 5

Detailed description: This musical score is for guitar, spanning measures 67 to 100. The key signature has two sharps (F# and C#), and the time signature is 4/4. The notation includes various guitar-specific symbols: natural harmonics (indicated by a tilde ~), trills (tr), and various fretted notes. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions include *met.* (metronome) and *bis.* (bis). Chordal textures are labeled C.1, C.3, C.5, and C.6. Measure 99 features a triplet of eighth notes (1.3.1) and a final measure with a double bar line and repeat dots. A small inset in measure 99 shows a five-finger scale run (1-2-3-4-5) marked with a *p* dynamic.

Sonata in G major L.103/K.259

Musical score for Sonata in G major, L.103/K.259, measures 1-20. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature.

Measures 1-4: Measure 1 starts with a piano (*p*) dynamic and includes a trill. Measure 2 has a piano (*p*) dynamic. Measure 3 includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. Measure 4 includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic.

Measures 5-8: Measure 5 starts with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. Measure 6 includes a piano (*p*) dynamic. Measure 7 includes a piano (*p*) dynamic. Measure 8 includes a piano (*p*) dynamic and a trill.

Measures 9-12: Measure 9 starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measure 10 includes a piano (*p*) dynamic. Measure 11 includes a piano (*p*) dynamic. Measure 12 includes a piano (*p*) dynamic and a forte (*f*) dynamic.

Measures 13-16: Measure 13 starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measure 14 includes a piano (*p*) dynamic. Measure 15 includes a piano (*p*) dynamic. Measure 16 includes a piano (*p*) dynamic and a forte (*f*) dynamic.

Measures 17-20: Measure 17 starts with a piano (*p*) dynamic and a staccato (*stacc.*) marking. Measure 18 includes a piano (*p*) dynamic. Measure 19 includes a piano (*p*) dynamic. Measure 20 includes a piano (*p*) dynamic and a staccato (*stacc.*) marking.

Fingerings are indicated by numbers 1-5 above or below notes. Trills are marked with a trill symbol. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

23 C.2 C.2 a m i a m i p a m C.2 C.2

legato
[*pp* *dolcissimo*]

26 C.2 C.2 m i p i p p

29 C.2 C.7 i p m i $[cresc.]$ $[f]$

32 C.7 f $[dim.]$ $[p]$ C.8

36 f $[dim.]$ $[p]$ C.8

39 C.8 p C.8

42 C.3 C.3 C.3 C.2 tr

Detailed description: This is a musical score for guitar, spanning measures 23 to 42. The key signature has one sharp (F#). The score is written on a single staff. Measure 23 starts with a treble clef and a key signature of one sharp. It contains a sequence of notes with fingerings: 'a' (4th finger), 'm' (2nd finger), 'i' (1st finger), 'a' (4th finger), 'm' (2nd finger), 'i' (1st finger), 'p' (0), 'a' (4th finger), 'm' (2nd finger). Above the staff are markings 'C.2' and 'C.2'. Below the staff is the instruction 'legato' and '[pp dolcissimo]'. Measure 26 continues the sequence with 'C.2', 'C.2', 'm' (1st finger), 'i' (2nd finger), 'p' (0), 'i' (1st finger), 'p' (0), 'p' (0). Measure 29 has 'C.2' and 'C.7' markings. It includes a crescendo bracket '[cresc.]' and a forte marking '[f]'. Measure 32 features a forte marking 'f' and a decrescendo marking '[dim.]'. Measure 36 has a forte marking 'f' and a decrescendo marking '[dim.]'. Measure 39 has a piano marking 'p'. Measure 42 has a piano marking 'p' and a trill marking 'tr'. The score includes various fingering numbers (1-4) and breath marks (z). The notation includes slurs, ties, and dynamic markings.

45 *p* *più stacc.*

48 *p*

51 *[p legato]*

54 *m i*

57 *m p i m p i p*

60 *[f]*

63 *[p]* *p i P*

Sonata in G major L.349/K.149

Allegro^{mo}

[illegible]

25 C.2 C.2 ③ 4 1

27 *i m* *i m* *m i* *m i* 4 4 3 1 ② ③ 0 3 ⑤ 3 0 ④ 2 0

30 C.2 ③ ② 4 1 4 2 C.2

33 *a m i* *m i p* *i* ⑤ ⑤ 0

36 C.10 C.10 C.10 harm.12

40 C.5-C.4 C.5 C.5

44 ③ C.5 C.2 C.3 C.3 C.5 C.7 C.8 C.10 ②

48 C.5 a i ② a C.5 C.2-

52 cediendo breve p i (pm) C.2 ③ C.2

56

60 C.2 C.3 ② ②

62 i a m i p m i a m i m i C.2 p i m

65 C.3

68 C.3 C.3

Ossia : End $\text{Play ornament as 2nd time}$

Sonata in A major (Orig : E♭) L.203/K.474

This page of musical notation is for guitar, written in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The notation includes various chords (C.4, C.5, C.7, C.2) and technical markings such as (tr), m, i, m, a, i, m, p, and tr. The page is numbered 10, 13, and 16.

System 1 (Measures 1-4): Starts with a treble staff containing a trill (tr) and a 4/2 rhythm. The bass staff has a trill (tr) and a 0. Chords C.4 and C.7 are indicated. Fingering numbers 1, 2, 3, 4, 5, 6 are present.

System 2 (Measures 5-8): Treble staff has a 4/2 rhythm. Bass staff has a 0. Chords C.9 and C.5 are indicated. Fingering numbers 1, 2, 3, 4, 5, 6 are present.

System 3 (Measures 9-12): Treble staff has a 4/2 rhythm. Bass staff has a 0. Chords C.5 and C.5 are indicated. Fingering numbers 1, 2, 3, 4, 5, 6 are present. A *p* marking is present.

System 4 (Measures 13-16): Treble staff has a 4/2 rhythm. Bass staff has a 0. Chords C.4, C.5, and C.2 are indicated. Fingering numbers 1, 2, 3, 4, 5, 6 are present. A *tr* marking is present.

System 5 (Measures 17-20): Treble staff has a 4/2 rhythm. Bass staff has a 0. Chords C.4, C.5, and C.2 are indicated. Fingering numbers 1, 2, 3, 4, 5, 6 are present.

System 6 (Measures 21-24): Treble staff has a 4/2 rhythm. Bass staff has a 0. Chords C.7 and C.2 are indicated. Fingering numbers 1, 2, 3, 4, 5, 6 are present.

18 C.4 C.5

21 C.4 harm.7

24 C.7 tr C.2

26 C.7 C.2 harm.7

29 C.6 C.4 C.7

32 C.4 (4.1.3) 3.1.3 C.6 C.7

35 C.6

Sonata in D major (Orig : B \flat) L.497/K.544

⑥ = D

⑥ = D

1

2

3

4

5

6

7

8

9

10

11

12

13

14

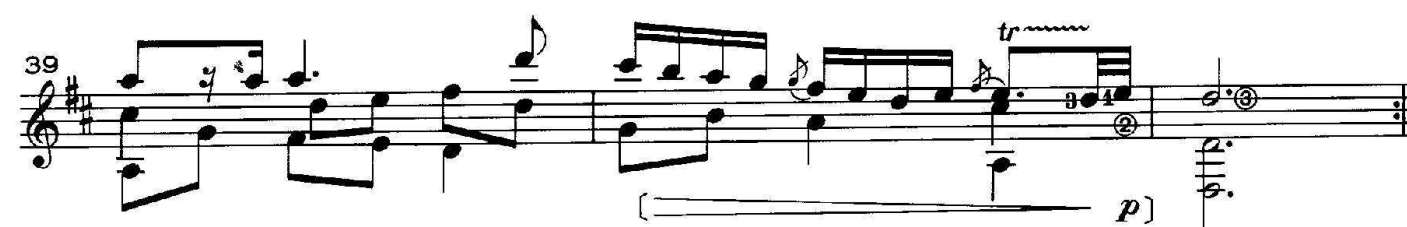
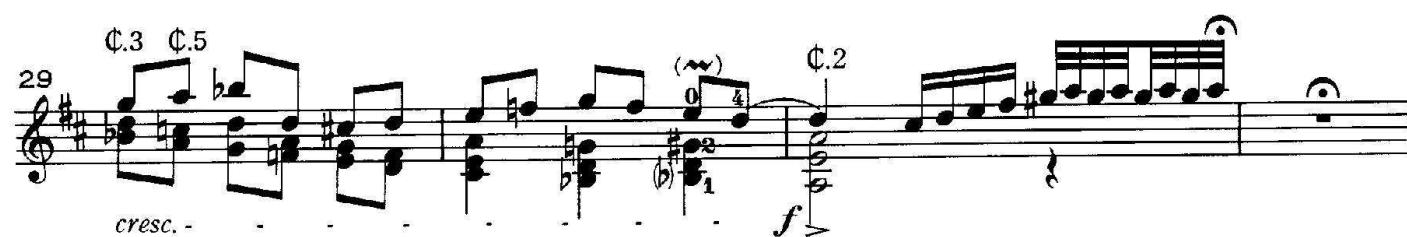
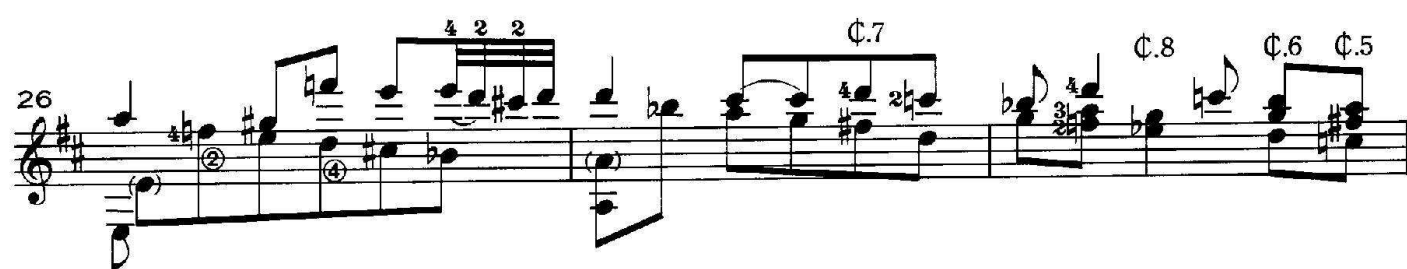
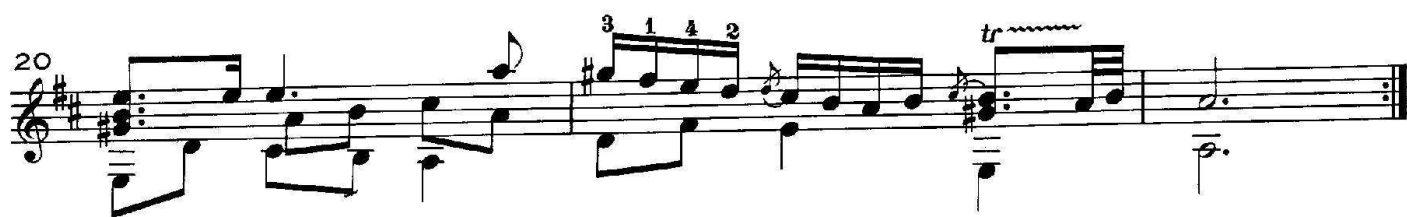
15

16

17

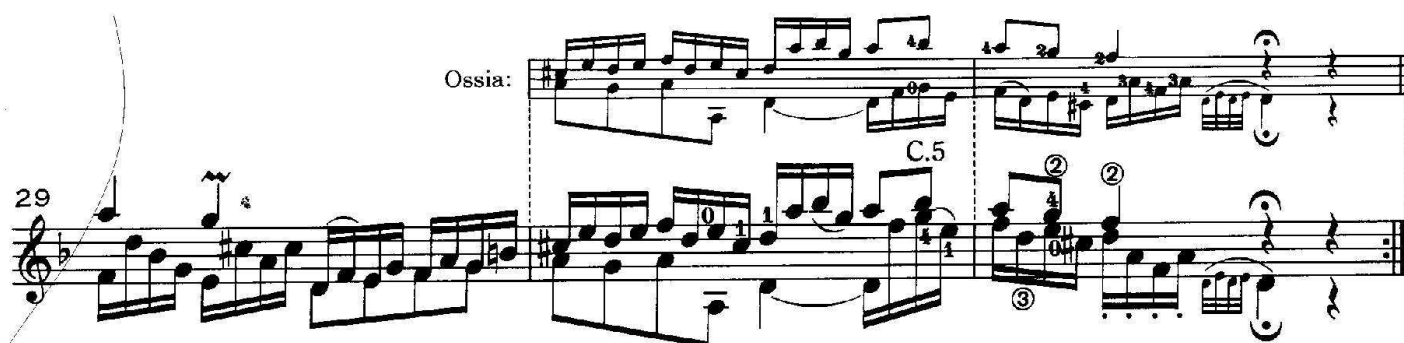
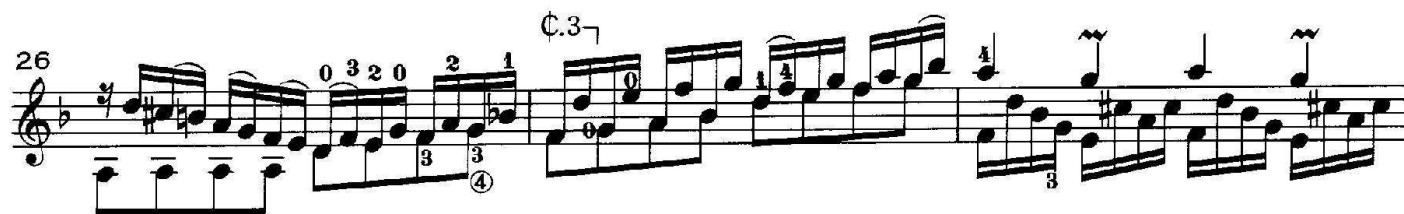
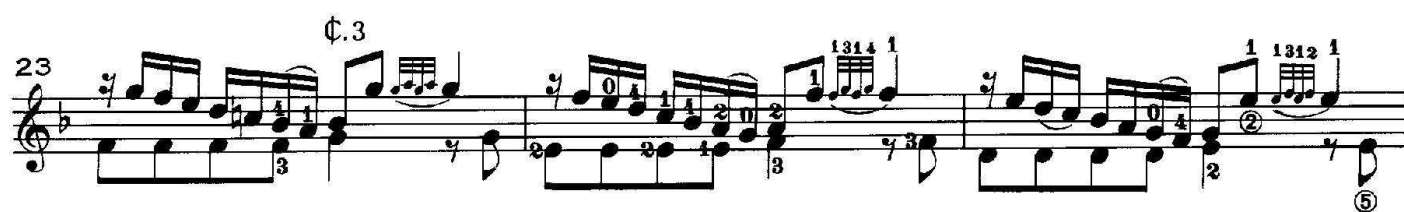
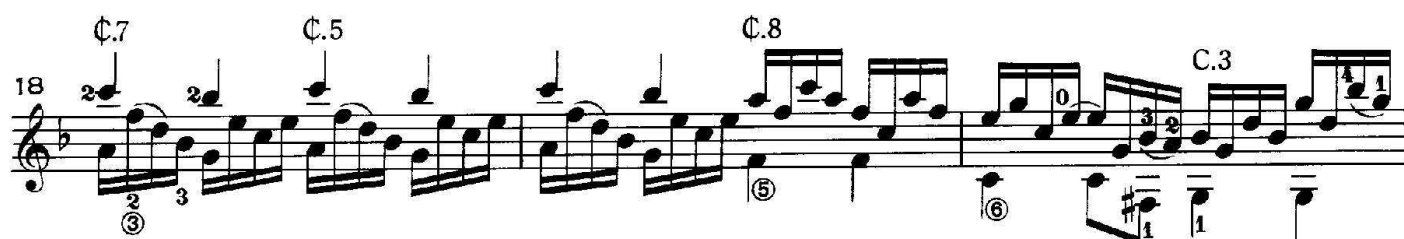
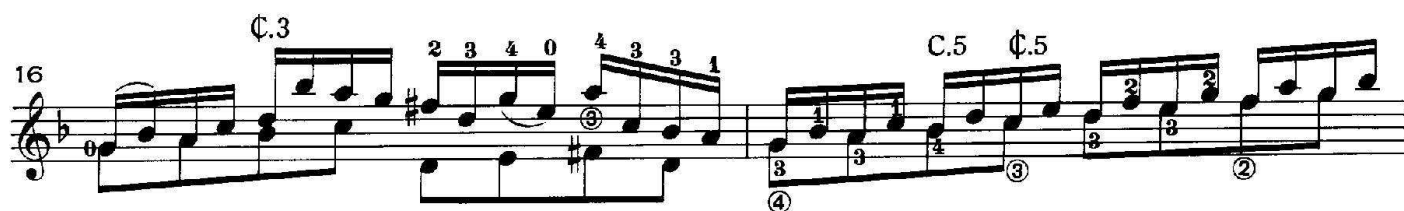
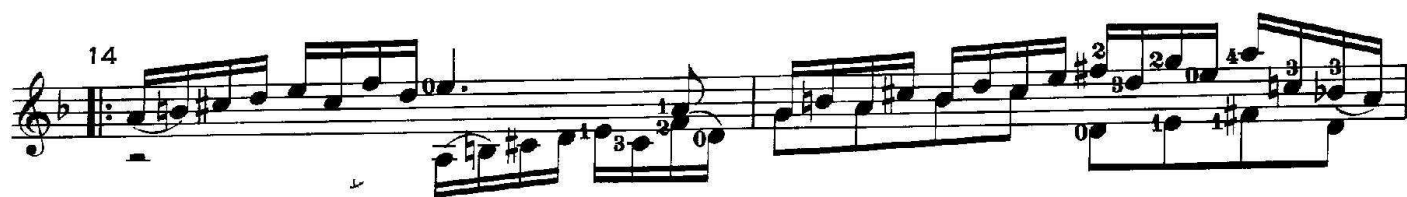
C.6

(211)



Sonata in D minor L.366/K.1

Musical score for "The Rose Tree" in G major. The score is written for a treble and bass staff. It includes various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures, with measure numbers 1 through 12 indicated. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score is divided into measures, with measure numbers 1 through 12 indicated. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score is divided into measures, with measure numbers 1 through 12 indicated.



Sonata in E major L.23/K.380

4 2 1

[f] [p] (metallic)

4 2 1

4 2 1

7

[p]

10

C.2

13

C.4

16

C.2

*) tr

*)

Variation of *)

19 C.2

22 C.4

25 C.2

27 *p*

30

33 C.2 (metallic) dolce

36 C.7 metallic (un poco staccato) **)

mf

4 1 3 1 4 1 3

**) *tr*

38 *dolce* *p* *tr*

41 C.2

45 C.4 C.2 [sonoro] *p*

48

51 C.7

54 C.7 C.9

57 C.7 *f* *p*

60

60

63

63

65

65

68

68

71

71

74

74

76

76

Sonata in E minor (Orig : F) L.383/K.19

Allegro

Ossia: (II volta)

[f]

C.2

C.2

C.2

(metallic)

(metallic)

11

m

p p i

C.2

15

C.2

20

[p]

25

i m i i m i m i m i m i a m i m i

[p]

p p p p

30 *i m i* *m i m i*
p *p*

35 *C.3* *m i* *a* 1. 2.
(metallic)

39 *C.2* 1 2 4
[p dolce]

43 *C.2* 0 1 0 2 3 *C.2* 2 4 0
[stacc.]

48 1 3 2 1 4 2 *i m* ③
[f] *(p)*

53 *p p p* *p i* *p i* 0 3 1 1 4 1

58 0 1 2 4 2 4 1 2 ③ 4 3 2 2 1 2 0 2 4 0 *C.2* *m* *m i m i*

62 *C.2* (metallic)

66 (son. ordinare)

70 121 *[mf]* (metallic)

74 (son. ordinare) $\phi.2$ $\phi.4$ $\phi.2$ $\phi.4$ $\phi.5$ C.7

79 C.5 C.7 *[Pecho]*

84 C.2 $\phi.2$

89 *m i a m* *i p* *m i p i* 1. (metallic) 2.

過ぎ、イペリア的なものに、そしてギターに影響を受けている。これらのユニークな小傑作群がそなえている抗しがたい魅力、そのような影響がもたらすすぐれた風味は、さらに増しているのである。

スカラッティの作品を形づくる諸要素を識るにつけ、各ソナタの構成要素、曲の流れ、また趣は、〔編曲にあたり〕いずれも犠牲にはならないものとなってくる。ここで許されたのは、その機能を変えさせぬ範囲において低音を1オクターヴ動かしたり、アルペッジョの形を変えたりという操作のみである。

オリジナルの調のままに編曲されたソナタは——ギターの音高にしたがって——つねに1オクターヴ低く奏でられているとは限らない。なぜなら、スカラッティのソナタの広い音域と音色変化の志向は、任意なオクターヴ移動を心して用いることを求めているからである。これはオクターヴ・マニュアル〔記譜よりも1オクターヴ高い音を発する“4フィート・ストップ”〕およびペダル〔下方へオクターヴ補強する〕をもつハープシコードにおいては、ごく自然になされた方法であった。

ギターの特性にしたがって、いくつかのソナタは原調を離れ、イ、ニ、ホ、トといった一般的調性に移されている。

楽譜中、〔 〕で囲んだダイナミクスはすべて編曲者による。

レオ・ブローウェル 訳／濱田滋郎

COMMENT

Almost all the Scarlatti sonatas were unquestionably composed during the composer's later years when he was at the height of his powers. Domenico Scarlatti dedicated his "Essercizi per Gravicembalo" to João of Portugal in 1738; but most of them were composed for the daughter of the monarch, Maria Barbara, later Queen of Spain.

The best copy, in 13 volumes, dates from between 1752 and 1757, preceded by two volumes copied in 1742 and 1749. It should be noted that Scarlatti's manuscripts have all disappeared.

In his "Essercizi", Scarlatti constructs a world of sound reflecting the reality of his own time. The harpsichord, and the organ with its pedals and manuals with orchestral tonecolours, and on the other hand the very popular Concerto Grosso with its "solo-tutti" structure, are the bases for this sound-world, quite divorced from "Renaissance" or early baroque.

About 380 of the sonatas were copied in pairs, according to the composer's intentions. This is reminiscent of the practice of coupling two movements in the sonatas "a solo" by the Italian Paradisi, Rutini, Galuppi, Martini and others.

FORM

It would be wrong to attempt to find in Scarlatti's work the formal plan of a classical sonata; but there are nevertheless analogies in structure, formal relationship and thematic conception. Whereas the traditional form is in three sections, Scarlatti maintains a balance between his two sections, including development periods at the start of the second. Contrary to traditional procedure, the final ideas presented in the first section are those which run parallel with the second half. Nor is it to be expected that the opening themes should start the second section (an is customary with German Baroque). This occurs in some sonatas of the first period, called by Kirkpatrick "closed sonatas" - see K.1 (L.366).

The "open sonata" is one where the initial ideas do not open the second section.

Summarising, it can be said that, excluding the initial theme which Scarlatti in general uses in the form of an "opening", the rest of the thematic ideas are developed and periodically re-

presented in nearly all the compositions.

Typical Scarlatti thematic patterns are in general:

- 1 - Generative rhythmic patterns (K.443-L.418). Thematic cells of popular character-predominantly Spanish-with accompaniment (K.544-L.497). Materials derived from the instrumental technique of finger touch (K.178-L.162).
- 2 - Contrasting sections based on clearly differentiated materials (K.206-L.257).
- 3 - The tradition of toccata-improvisation derived from Frescobaldi "K.1-L.366). Free melodic development in Prelude style (K.208-L.238).

INTERPRETATION

The Scarlatti sonatas - derived from the harpsichord - cover an infinite range of colour which nevertheless stylistically respects the tone limitations of the manuals of the harpsichord. We may suggest, in full agreement with Kirkpatrick, a variety of obligatory interpretative elements:

- 1 - Changes of tone colour in well-defined periodic sections.
- 2 - "Echo" dynamics for repeated phrases, whether forte-piano or piano-forte.
- 3 - Scarlatti's finales are not heavily textured, neither are his culminating passages. He finishes with suave unisons or concluding arpeggios and only rarely with a complete chord. This has given rise to much stylistically faulty transcription, for both piano and guitar.
- 4 - In general, the dramatic weight or emphasis is to be found in the development or in the second section, and attains its peak of the central part of the structure. The composer thus follows the principle of the arch (—), which from the time of Gregorian chant despite the perfection of structure in mankind - birth, growth, maturity, decline, death.
- 5 - With many Spanish-type sonatas the sound must accord with folk style.
- 6 - Indiscriminate changes of tone-colour may distort the style. It is permissible to change timbre in repeated phrases where rests are implicit or in cadential phrases with harmonic repose.
- 7 - Changes of tone and "echo" jeopardise continuity, and are not recommended for an organic or monothematic work (K.208-L.238).
- 8 - The structural symmetry of some sonatas should also be reflected in their dynamic scheme (K.146-L.349).
- 9 - Ornamentation is practically essential for the slow sonatas (K.206-L.257), whereas it is either rare or substantial for the rapid ones (K.443-L.418). As we know, ornamentation is of two kinds. There is one cadential type where the chord resolution is "surrounded" and re-affirmed or where it fills the "gap" between notes or big chords.

The second type is melodic ornamentation to bring out some notable climax in line or rhythm or to help to differentiate repeated phrases, and played in place of the "echo" (K.178-L.162).

TRANSCRIPTIONS

The tonal resources of the harpsichord show a resemblance to those of the guitar. Similarly, Scarlatti's stays in Spain and Portugal and the influence on him of the guitar and of Spanish life furnish valuable analogies which add to the irresistible attraction of these small masterpieces, unique of their kind.

Understanding the compositional elements of Scarlatti's work, neither the components nor the continuity or intentions of the sonatas have been sacrificed. Merely, some arpeggios have been reduced or the bass changed by an octave without altering its function.

The sonatas which keep their original key are not always played in a low octave - because of the compass of the guitar - since the

wide register and tonal range of Scarlatti make it possible with care to employ interchangeable octave sequences, a natural procedure for the harpsichord, with its octave register and couplers

For the guitar to assert itself naturally it is necessary to transpose some sonatas to the fundamental keys of A, D, E or G.

All the dynamics between brackets [] are suggested by the transcriber.

LEO BROUWER

COMMENTAIRE

Il est certain que les sonates de Scarlatti furent presque toutes composées dans la pleine maturité de ses dernières années. Domenico Scarlatti présenta ses "Essercizi per Gravicembalo" à João de Portugal en 1738, mais la majeure partie furent faites pour la fille du monarque, María Bárbara, qui devait devenir plus tard reine d'Espagne.

L'exemplaire le plus soigné, en 13 volumes, date de 1752 à 1757 et a été précédé par deux volumes copiés en 1742 et 1749. Il faut noter que les manuscrits autographes de Scarlatti ont complètement disparu.

Scarlatti, dans ses "Essercizi", construit un monde sonore qui reflète l'actualité de son époque. Le clavecin et l'orgue avec leurs pédales et leurs manuels de timbres orchestraux et d'autre part le concerto grosso, très populaire, avec sa structure "solo-tutti", sont le point de départ pour la construction de ce monde sonore, qui n'est plus lié par quelque lien que ce soit à la "Renaissance" ou à la première période du style baroque.

Environ 380 des sonates sont copiées par paires, selon l'intention de l'auteur, ce qui nous rappelle la pratique d'accoupler deux mouvements dans les sonates "a solo" des Italiens Pradisi, Martini, Rutini, Galuppi et autres.

LA FORME

Ce serait une erreur de rechercher un plan formel de sonate classique chez Scarlatti, mais on y trouve des analogies, les relations de forme et les idées thématiques. Tandis que la forme traditionnelle présente trois sections, Scarlatti maintient l'équilibre entre deux sections, y compris les périodes de développement au début de la deuxième section. Contrairement au procédé traditionnel, les idées finales présentées dans la première section sont celles qui correspondent parallèlement à la deuxième moitié. Il ne faut pas non plus s'attendre à ce que idées initiales constituent le début de la deuxième section (comme c'est le cas en général dans le baroque allemand). Toutefois, ceci se produit dans certaines sonates de la première époque que Kirkpatrick appelle "sonates fermées" (closed sonata)-voir K-1 (L. 366).

La sonate ouverte (open sonata) est celle dans laquelle les idées initiales n'ouvrent pas la deuxième section. En résumé, nous pouvons dire que, sauf l'idée initiale que Scarlatti emploie en général comme "appel", les idées thématiques restantes sont développées et réexposées périodiquement dans presque toutes les oeuvres.

Les dessins (patterns) qui conforment la thématique scarlattienne sont, grosso modo :

1 - les dessins rythmiques générateurs (K.443-L.418) cellules thématiques de caractère populaire - en général espagnol - accompagnées (K.544-L.497), matériaux dérivés de la technique instrumentale du "touche" (K.178-L.162).

2 - les sections contrastées à base de matériaux clairement différenciés (K.206-L.257).

3 - la tradition de toccata-improvisation dérivée de Frescobaldi (K.1-L.366) Développement mélodique libre de la coupe du Praeludium (K.208-L.238).

L'INTERPRÉTATION

Les sonates de Scarlatti - dérivant du clavecin - exposent une

gamme infinie de couleurs qui, au point de vue stylistique, observent les limites de timbre des manuels du clavecin. Nous pouvons suggérer une variété d'éléments d'interprétation de rigueur, qui coïncident exactement avec Kirkpatrick :

1 - changement de couleur (timbre) dans les sections périodiques bien définies.

2 - dynamique de l'écho pour les phrases répétées, comme dans le forte-piano ou le piano-forte.

3 - les finales de Scarlatti ne sont pas chargées et ne sont pas non plus les points culminants : Scarlatti termine avec de suaves unissons ou des arpèges concluants, rarement avec un accord complet - de là tant de transcriptions stylistiquement erronées, tant pour le piano que pour la guitare.

4 - généralement, la densité ou l'effet dramatique se trouve dans le développement ou deuxième section et atteint son maximum dans la partie centrale de la structure. L'auteur est ainsi d'accord avec le principe de l'arc (—), qui organise à travers le centre grégorien la perfection des structures d'après l'homme : naissance - développement - plénitude - décroissance - mort.

5 - dans beaucoup de sonates de coupe espagnole, le ton doit se conformer au style populaire.

6 - le changement irrégulier de timbre peut déformer le style. Il est permis de changer de timbre dans les phrases répétées où des soupirs sont implicites, comme aussi dans les phrases cadentielles avec repos harmonique.

7 - le changement de timbre et "l'écho" sont dangereux pour la continuité et ne sont pas conseillés pour une œuvre organique ou monothématique (K.208-L.238).

8 - la symétrie structurale de certaines sonates doit se retrouver également dans sa structure dynamique (K.146-L.349).

9 - l'ornementation est pratiquement indispensable dans les sonates lentes (K.206-L.257) ; elle est par contre rare ou substantielle dans les rapides (K.443-L.418). L'ornementation a deux variantes : comme nous le savons, il y a un type d'ornementation cadentielle où l'on "enveloppe" et réaffirme l'accord en repos, ou bien où l'on remplit le "vide" entre les notes ou les grands accords. Un autre type est l'ornementation mélodique qui cherche à faire ressortir un sommet notable tant rythmique que linéaire, ou qui peut aussi constituer un moyen pour différencier les phrases répétées et que l'on joue au lieu de "l'écho" (K.178-L.162).

LES TRANSCRIPTIONS

Les ressources en timbres du clavecin sont similaires à celles de la guitare. De même, le séjour de Scarlatti en Espagne et au Portugal et l'influence espagnole et de la guitare constituent d'excellentes analogies qui se joignent à l'irrésistible attraction de ces petits chefs d'œuvre uniques en leur genre.

Connaissant les éléments des compositions de Scarlatti, on ne sacrifie rien de ses éléments constitutifs, ni la continuité, ni les intentions de ses sonates. On réduit seulement tel ou tel arpège, ou l'on change la basse d'une octave sans altérer sa fonction.

Les sonates qui gardent leur tonalité originale ne sont pas toujours jouées à une octave grave - en raison du registre de la guitare -, mais l'ample registre et la gamme de timbres de Scarlatti permettent soigneusement des séquences interchangeables d'octave, chose toute naturelle dans le clavecin à pédales - manuels d'octaves et de renforcement (pédali accoppiati).

Il est nécessaire, pour l'affirmation naturelle de la guitare, de transposer certaines sonates aux tons fondamentaux de la, ré, mi et sol comme bases. Les Signes Dynamiques entre parenthèse ont été arrangés par l'éditeur.

LEO BROUWER